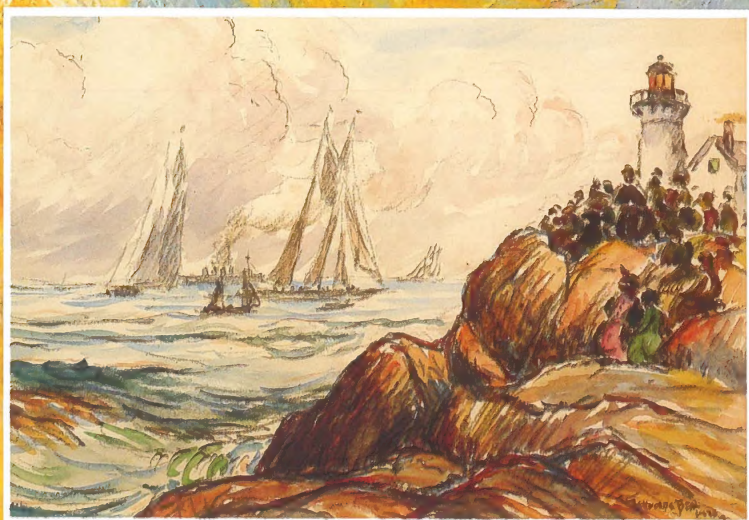


Reynolds Beal, A.N.A.

(1867-1951)

William Baxter Closson

(1848-1926)



Paintings, Drawings and Watercolors
July 12 to October 1, 1988

Vose Galleries of Boston, Inc.



Provincetown crayon, 9½" x 13" by Reynolds Beal

Vose Galleries is pleased to present two innovative artists whose works we have promoted during and after their lifetimes. The thirty lively drawings and watercolors by Reynolds Beal, A.N.A., are presented in conjunction with the Robert B. Campbell Trust. Never before exhibited, they represent our 5th showing of the artist's work, the first having been in 1916. William Baxter Closson was featured at Vose Galleries in 1924 and honored with a major retrospective three years later; this third exhibition highlights over 40 of his small, whimsical oils, acquired directly from his estate. We hope you will enjoy rediscovering two unique and creative artists.

REYNOLDS BEAL, A.N.A. (1867-1951)

Born in New York City, Reynolds Beal showed early signs of artistic talent, but temporarily set aside his interest to study naval architecture at Cornell University. In 1890, three years after graduating, he returned permanently to fine art, studying with William Merrit Chase at the Shinnecock School on Long Island. Serious, quick to absorb and advance, Beal was soon producing works of fine quality.

Free of financial constraints, Beal was able to abandon his career and paint full time, traveling the waterways of Nicaragua and Costa Rica, the Caribbean, the North and Western States, and Europe. On his numerous trips between 1900 and 1920, he was often accompanied by such noted American Impressionists as Hermann Dudley Murphy, Childe Hassam, Ernest

Cover:

Afternoon by the Shore
oil on artist board, 10" x 10"
by William Closson

Inset:

Fisherman Races off Gloucester
watercolor, 9" x 13"
dated August 1923 by Reynolds Beal

All works by Reynolds Beal will be included in the forthcoming
Catalogue Raisonne by Sidney Bressler



Annapolis, Maryland crayon, 9" x 12½", dated 1924 by Reynolds Beal



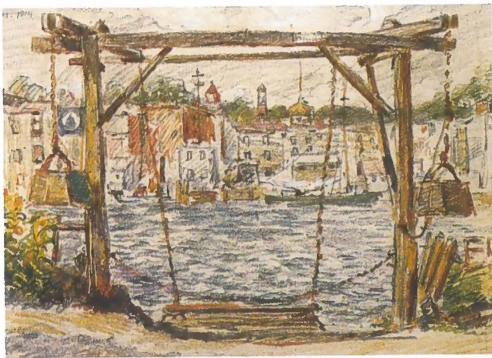
Gloucester
crayon, 9½" x 13", dated October 1927
by Reynolds Beal



Carnival, Gloucester
crayon, 8½" x 11½", dated 1948
by Reynolds Beal

Lawson, and his youngest brother Gifford Beal — a highly respected painter himself and a constant source of encouragement. Beal was an avid sailor and the New England coastline, especially Provincetown, Gloucester, and Rockport — where he spent the last 20 years of his life — became his favorite subject matter. His dual interest in art and the vagrancies of the sea resulted in a log of crisp, active works depicting boating events, shipyards, harbors and lighthouses. Ever attentive to detail, Beal noted the date and exact location of almost all of his paintings, drawings and watercolors.

Critically and commercially successful, Beal enjoyed a 30-year career cut short in the late 1920s by illness. He held his first one-man show at Clauson Gallery in New York City in 1905, his second at Vose Galleries in 1916. He was elected an associate member of the National Academy in 1909, and ten years later was honored to be one of a select group of American artists invited to exhibit at the Luxembourg Museum in Paris. Subsequent shows, all well attended and acclaimed, included the Milch and Kranshaar Galleries in New York City. An active member of the American art community, Beal joined numerous



Rondont
crayon, 11½" x 15", dated September 1914
by Reynolds Beal



Savillon
crayon, 12" x 16", dated October 1, 1914
by Reynolds Beal

organizations, including the Boston Art Club, the American Watercolor Society, and the Salmagundi Club, where he was awarded the Hurley Prize in 1902. He was also the founder of the Society of Independents and the New Society of Artists, a group of about 50 of the leading painters of the day, including Childe Hassam, Maurice Prendergast, and George Sloan.

Throughout his career, Beal remained interested in new artistic movements, yet always retained his distinctive fingerprint. One of the most successful adherents to the new impressionist technique emerging in the late 19th century, Beal produced a large number of works "that show more interest in form and structure than is usual with impressionists and achieved expressiveness that partook of the style of both Seurat and Van Gogh." (*Christian Science Monitor*, May 7, 1968.) In 1918, he moved from impressionist serenity to the more emotional and impassioned post-impressionist technique, pushing his palette to a high chromatic brilliance. With eddying brushstrokes and swirling, rhythmic forms, Beal captured the crisp beauty of America's waters with a distinctive touch. His individuality and freedom of expression made vital contributions to early 20th century American art.

Wilmington, Los Angeles Harbor watercolor, 9¼" x 13½" SLL, dated February 1933 by Reynolds Beal





Sewing oil on artist board, 10" x 10" by William Closson

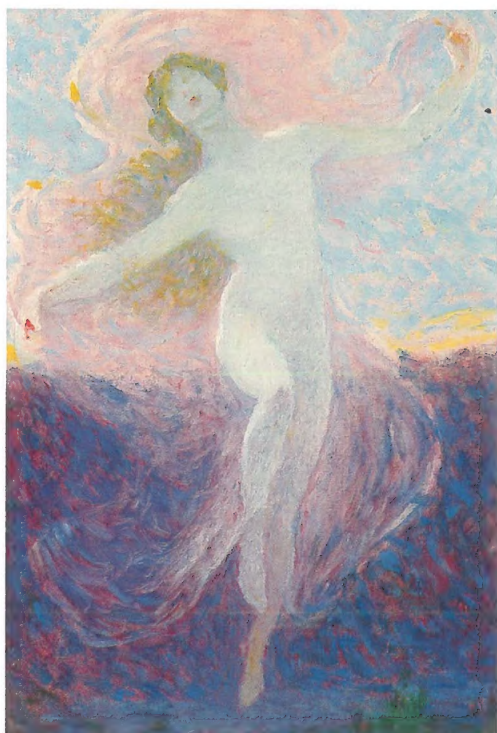
WILLIAM BAXTER CLOSSON (1848-1926)

A native of Thetford, Vermont, William Closson began his career as a wood engraver, moving to Boston at age 18 to apprentice. From 1870 to 1890, the American school of engraving was at its peak, and he quickly made a name for himself, receiving an award at the Paris Salon in 1881. During this period, he became closely associated with George Fuller, whose mythical portraits and landscapes he often engraved. With the decline of woodworking, he took up painting, working in oils, watercolors and pastels at the Lowell Institute in Boston.

The precise draughtsmanship required of an engraver prepared Closson well for a career as a painter, while the liberation



Girl in Blue, Girl in Yellow
oil on artist board, 12" x 12", SLR
by William Closson



Dancer with Pink Veil
oil on artist board, 14¼" x 10"
by William Closson

from the constraints of working in wood let his innate color sense appear. His early works in paint were very experimental, but he soon developed a highly individual, poetic style often likened to that of master colorist Adolph Monticelli. Closson never aligned himself with a particular school or style, allowing his imagination free rein. His idyllic, festive fantasies of young women and children are rhythmic and graceful, harkening to an era of innocence and pleasure. Almost amorphous, his figures come alive in fanciful hues, often applied with dramatic sweeps of a palette knife. According to noted Boston critic William Howe Downes, Closson's works typically combined "grace and buoyancy of action, pleasing play of line, and an agreeable palette, rich yet not deep, . . . in a loose and fluent style." (Closson Memorial Exhibition, 1927, Vose Galleries.)

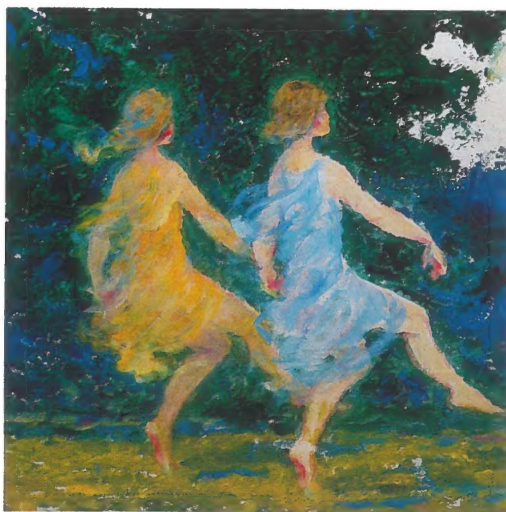
Closson was featured at Vose Galleries in 1924; at the 17th Annual Exhibition of the



Through the Park in Winter
oil on artist board, 20" x 16", SLR
by William Closson

Society of Washington Artists held at the Corcoran Gallery, "the place of honor" was given to 8 of his small works, deemed by the *Washington Star* "the stuff that dreams are made of." As further testimony to his success and popularity, Closson's best-known work, *Nymph and Water-Babies at Play*, was acquired by the National Gallery, Washington, DC. He was also one of the first artists taken into membership of the Grand Central Art Galleries, New York City.

In 1927, a year after his death, Vose Galleries held a major memorial exhibition, featuring over 50 oils, 20 pastels, and 10 watercolors. Grand Central Art Galleries followed suit one year later, after which Closson faded somewhat from public recognition. A master in paint, he can now regain his place in the annals of American art.



Two Girls Dancing
oil on artist board, 10" x 10"
by William Closson



Two Figures Dancing
oil on artist board, 8" x 10"
by William Closson



Group of Girls Dancing
oil on artist board, 8" x 10"
by William Closson

Acknowledgements

Clive Russ, Charlestown, MA: photography
Leonard Davis, III, Newton, MA: restoration
Guido Frame Studio, Boston, MA: framing
Anne W. Schmoll, Vose Galleries: research and
catalogue

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